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ABSTRACT

The curriculum guide for teaching social sciences to mentally gifted students in grades 4 through 6 centers on concepts related to the development of creativity and productivity and, eventually, of the realization of personal potential through contributions to humanity. Chapters focus on behavioral objectives for learning skills, cognitive processes, and affective processes; guiding questions and suggested activities for the study of creative people; and transcripts from discussions on a pilot study on the topic "Men and Women of Ideas". (SBH)

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social sciences

CURRICULUM GUIDE FOR TEACHING GIFTED CHILDREN SOCIAL SCIENCES IN GRADES FOUR THROUGH SIX

Prepared under the direction of the
Gifted and Talented Education Management Team
California State Department of Education

EC 104675

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Information about other publications in the gifted education series may be found on page 18.

Foreword

A primary goal of California public schools is to provide equal opportunity for *all* pupils to become proficient in the basic skills and knowledgeable in the basic subjects. In our efforts to achieve this goal, we must provide programs that are of sufficient scope and depth to permit each child to learn at his or her own rate and to the full level of his or her ability.

Gifted pupils, as a group, have unique educational needs, many of which we can meet only by providing for a high degree of flexibility in their educational programs. Several years ago the Department of Education directed and coordinated a federally funded project for the development of curriculum materials of the type needed for such programs. The 1970 edition of this curriculum guide was a product of those efforts. I am pleased that the Department now has the opportunity to help further the educational opportunities for the gifted by publishing this 1977 edition, *Curriculum Guide for Teaching Gifted Children Social Sciences in Grades Four Through Six.* I am confident that this updated publication will prove to be as valuable as its predecessor in our efforts to help gifted children realize their full potential.

Superintendent of Public Instruction

Preface

This curriculum guide, which was planned and completed originally in 1970 as part of a project under provisions of the Elementary and Secondary Education Act, Title V, was updated this year as part of a Public Law 93-380, Section 404, project, "Development of Teaching Competencies–Gifted and Talented." The guide is intended for use by the teachers of students whose general mental ability places them in the top 2 percent of all boys and girls.

Curriculum Guide for Teaching Gifted Children Social Sciences in Grades Four Through Six is one of a series of curriculum guides for use by teachers of mentally gifted students. The 1970 edition of the guide was written by Catherine B. Burch, Associate Professor, Educational Psychology, and Coordinator, Training Program for Personnel for the Gifted, University of Georgia. She prepared the guide under the direction of John C. Gowan, Professor of Education, and his assistant, Joyce Sonntag, Assistant Professor of Education, both of San Fernando Valley State College (now California State University, Northridge). This guide was updated by Florence Fraley, Coordinator for Mentally Gifted Minors, Pasadena Unified School District, under the direction of Paul D. Plowman, Consultant, Gifted and Talented Education, California State Department of Education; and Director of the project.

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Introduction

This curriculum guide, subtitled "Creative People," is not intended to be a complete study of the topic of people and their individuality, creativeness, or uniqueness. The portions of such a study suggested within this guide are but introductory in nature. Depth and breadth of pursuit of the topic must be left to the innovations of teachers and their gifted students.

The guide has been written to reflect some of the concepts discussed by the author in the parallel *Teaching Gifted Children Social Sciences in Grades Four Through Six.*[1] Major objectives for the guide are centered on concepts related to the development by gifted students of their own creativity and productivity and, eventually, of their own realization of personal potential through contributions to humanity.

Through the more complete study of creative and productive persons, it is expected that the gifted students may begin to feel within themselves intrinsic motivation for being and becoming as individuals that which is their best self. A continuing study of "Creative People" in both breadth and depth, if introduced in concentration in the intermediate grades, may significantly effect a change away from the recognized "fourth-slump" in creativity. If they begin to experience and feel the qualities portrayed by creative contributors to society, students may begin to find wealth and joy in their own productivity.

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[1]Catherine B. Bruch, *Teaching Gifted Children Social Sciences in Grades Four Through Six.* Sacramento: California State Department of Education, 1970.

CHAPTER 1

Behavioral Objectives

The behavioral objectives that follow are designed to provide students with experiences for developing traits and skills of creativity as well as more general social science objectives. The objectives should not be considered complete; they are only examples for elaboration by experimenters with the ideas presented in this guide. The objectives are categorized as follows:

Learning Skills

Learning skills include problem solving, attention, and initiative and independence.

A. Problem solving
   1. Applies problem-solving procedures gained from the social sciences to everyday situations
   2. Habitually checks multiple sources for information
   3. Risks tentative ideas for further development through discussion
   4. Formulates and attempts to check out hypotheses
   5. Shows unusual ability to organize complex tasks
   6. Pursues problem solving through systematic search to conclusions
   7. Follows through on his or her most productive ideas to satisfactory conclusions

B. Attention
   1. Demonstrates prolonged attention when working on independent investigations
   2. Tends to be difficult to distract when searching for complex answers
   3. Works beyond the designated time allotted for a task (e.g., into recess time) or undertakes self-assigned homework investigations

C. Initiative and independence
   1. Pursues self-initiated learning to greater depth than do his or her peers
   2. Displays evidence of curiosity and attempts experimentation
   3. Uses delays in classroom routine productively

Cognitive Processes

1. Utilizes complex cognitive processes of productive thinking (Guilford's "Structure of Intellect"; convergent production, divergent production, and evaluation; higher levels of Bloom's *Taxonomy I*; advanced abstraction levels)[1]
2. Tolerates longer periods of openness or ambiguity before seeking closure
3. Is an absorbed listener in discussions or challenging presentations of adults or peers
4. Raises penetrating questions beyond the minimal "need-to-know"
5. Examines objects closely, experimenting with various angles and possibilities
6. Challenges, compares, and perceives contradictions in ideas of authorities
7. Entertains bold new possibilities for finding solutions
8. Uses analogies in writing and speaking
9. Demonstrates flexibility through production of a variety of ideas
10. Interacts with adaptability to the ideas presented by others
11. Elaborates his or her own ideas to present adequate detail and rationale
12. Extends his or her own ideas and those of others ("piggybacks" on ideas), deriving further inferences, syntheses, and implications
13. Finds relationships between apparently unrelated concepts across several subject disciplines
14. Synthesizes complex patterns of relationships between ideas
15. Seeks and accepts constructive criticism of his or her ideas and work

Affective Processes

1. Perceives familiar objects or ideas in new ways
2. Is not satisfied with simple cognitive performances, such as mere accumulation of knowledge or memorization of data
3. Displays intellectual honesty in an intense search for truth
4. Prefers to learn in creative and independent ways rather than by authority
5. Exhibits freedom of expression in oral discussions and story telling

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[1] See J. P. Guilford and P. R. Merrifield, *The Structure of Intellect Model: Its Uses and Implications*, Los Angeles: University of Southern California, 1960. See also *Taxonomy of Educational Objectives: The Classification of Educational Goals – Handbook I: Cognitive Domain*. Edited by Benjamin S. Bloom. New York: David McKay Company, Inc., 1956.

6. Shares his or her own discoveries with others
7. Is open to aesthetic experiencing, awareness of beauty in the arts, and human sensitivity to others
8. Is comfortable with expressions of intuitive ideas or imaginary propositions
9. Is unashamed in spontaneous expressions of feelings derived from human understandings, whether of imaginary or real persons
10. Evidences concern for his or her peers, neighbors, and distant persons
11. Displays self-confidence and assurance without selfishness or lack of consideration for peers and others
12. Sets realistic but active goals for his or her self-actualization
13. Accepts constructive criticism as helpful for his or her personal growth
14. Tolerates negative adult and peer pressures without giving up in pursuit of possibly valid solutions to problems

The preceding behavioral objectives may be synopsized for the teacher's observations, or for the children's self-observations, into a rating chart or checklist form such as that illustrated in Figure 1-1. Discussions of the meanings of the objectives could parallel the study of "Creative People," particularly if the teacher uses the idea of a checklist for children to evaluate their own progress. Other relevant objectives may be added to the list after discussions or individual counseling with children about their personal goals for becoming creative and productive persons.

So that children might use the checklist, it is suggested that they keep copies of the objectives in their personal notebooks. Then they can simply rate their own growth on weekly charts. Only those items that are pertinent need be marked during a particular week.

Date _____ Name _____

*Directions: Rate each area which applies according to the scale (1 to 5) below.**

Learning skills	Cognitive processes	Affective processes
Problem solving		
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.
7.	7.	7.
Attention	8.	8.
1.	9.	9.
2.	10.	10.
3.	11.	11.
Initiative and independence	12.	12.
1.	13.	13.
2.	14.	14.
3.	15.	

**Ratings:* (1) Needs improvement; (2) evidenced not at all; (3) evidenced once; (4) evidenced several times (2-5), (5) evidenced consistently (six or more times; or habitual attribute needing no improvement).

Fig. 1-1. Rating checklist: productive learning

CHAPTER 2

The Study of Creative People

The major concepts from the social science disciplines are all related to the study of the central theme, people. Thus, for the gifted child, concepts dealing with creative people may be interwoven with structural bases in the social sciences. Creative people may be introduced deliberately in fourth-grade materials. Even at this early intermediate level, gifted students will have been exposed to prior learning about persons who have achieved. As the students progress through the intermediate grades and beyond, they will gain increased cognitive and affective comprehension of what it means to be a creative, productive person.

While the teachers may wish to develop their own categories of outstanding achievements with their students, Figure 2-1 offers a suggested means for structuring the continuing study of creative people. Depending on the composition and interests of the class and teachers, the sequencing of study in different segments of the outlined structure would vary from class to class.

The basic plan would be that students elect to become involved in long-term study of components of the structure given in Figure 2-1. Some students might prefer to devote themselves to an in-depth study of one person or category of persons; other students might select a time span to study across the breadth of several categories of creative persons or might contrast present, past, and future times. Comparisons of characteristics or syntheses could lead to multiple possibilities for activities involving productive thinking and affective awareness of creative qualities.

Guiding Questions

As guides to major concepts from the social sciences, the following questions may be interspersed throughout the study of creative people to encourage a broad pursuit of ideas on the topic. The teacher, or the teacher and students together, may choose those areas of focus for investigation, discovery, and discussion.

Physical Geography

1. How have differences in climate affected the lives and productivity of creative men and women?

Characteristics	Artists	Authors	Explorers	Inventors	Musicians	Philosophers	Scientists	Others
Early Life								
Youth								
Adulthood								
Education								
Personality								
Uniqueness								
Historical influences (local and world)								
Environmental influences (local and world)								
Syntheses								
Commonalities								
Differences								

Fig. 2-1. Categories of outstanding and creative achievements

2. Have some creative persons been especially affected by the climate where they lived?

3. How have creative men and women adapted and modified their lives in response to problems presented by climatic conditions?

4. What other physical conditions of the land have limited or helped creative persons?

Cultural Geography

1. In what way has each creative person's environment in a particular locale contributed to his or her economic welfare?

2. How have social and societal patterns in each creative person's environment affected his or her behavior?

3. In what ways has the political environment modified the creative productivity of each creative man or woman?

4. In what parts of the world have economic, social, and political factors increased people's productivity?

5. In what areas have conditions been such that creative people have been greatly inhibited in their productions?

History

1. How would you present the sequence of development of creative men and women in each of the sciences; in the several forms of art; in literature (prose and poetry); in social leadership; in inventions; and in other areas?

2. Why have changes, creative productions, and inventions taken place more rapidly in certain periods in history?

3. What has contributed to the inhibition or delay of creative progress in other periods in history?

4. What have been some of the common characteristics of creative men and women in the different periods in history?

5. What are the implications for creative progress at this time?

6. What are some predictions for creative men and women in the future?

7. What may be the effects of a cultural heritage on various kinds of creativity?

8. What has appeared to be the role of ideals, ethics, and moral values in the development of people's creativity?

9. How would you collect, specify, analyze, and interpret data related to any of the previous questions?

Political Science

1. What has been the importance of the state or the nation in the development of a particular creative person?

2. How has a particular country's philosophy of government affected the creativity of men and women in that country?

3. What may be the particular conditions that foster "social invention"?

4. Why do certain countries appear to have more flexible and creative people leading their governments?

5. How may people someday invent an effective international, even global and interplanetary, political system based on humanistic ideals?

6. What are the conditions under which civilization produces larger measures of freedom to be creative?

7. What are some of the differences involved between a political climate in which creative persons are contributing to humanity and a political climate in which creativity develops more in terms of self-interest only?

8. Is democracy necessary for the fostering of creative productivity in citizens?

9. How do creative persons show their responsibility as citizens?

Economics

1. How have creative persons contributed to the economic welfare and economic progress of society?

2. What are the relationships between the creative arts (painting, music, and literature) and the productivity of the economy?

3. What evidence is there that some creative people are productive despite economic deprivation?

4. Does competition foster or inhibit creative thinking? Why?

5. What may be the relationship between standard of living and creativity in various countries?

Anthropology

1. What are the factors contributing to the evolution of more creative cultures?

2. How would one characterize the development of less creative cultures?

3. What is some of the earliest evidence of the human being's ability to adapt and adjust to his or her natural environment?

4. In what ways are creative men and women more inventive in adapting to their natural environment than are other men and women?

5. What would it have been like to be a creative person 1,000 years ago? 500 years ago? 100 years ago?

6. How is a person's cultural background related to his or her creativity?

7. How do various cultures place different sets of values on kinds of creativeness?

8. What are the creative opportunities and the urgent problems that need resolution in our culture today?
9. What basic changes in the culture will be made in the next 100 years?
10. What are some of the problems that people must resolve to promote the welfare of humankind and mutual respect for various cultural patterns?
11. Are there variations in the creative productivity of various ethnic groups? If so, why do such differences exist?
12. What is the responsibility of society to the creative person?

Psychology

1. How does the creative person behave among other people?
2. What are the special needs of creative persons?
3. How are creative men and women like or unlike other people?
4. To what extent do creative persons need social groups of other people?
5. What have been the effects of group membership on the productivity of various creative persons?
6. How mature are creative persons in comparison with other persons of the same chronological ages?
7. What are the personality characteristics of creative persons in comparison with those of other persons?
8. How do creative persons value socialization?

Sociology

1. Are there any special conflicts of creative persons with their social systems?
2. How do these conflicts come about?
3. How do creative persons communicate their new ideas to other persons?
4. How may a person realize more of his or her own possibilities to produce in creative ways?
5. What may be some of the effects of social class on creative performance?
6. What is the probable relationship of prestige to future creativity?
7. Does the creative person relate well to the established goals of a society? Why?
8. How do creative people in one culture relate to creative people in another culture?
9. Are some societies more creative than others? Why?
10. How do such societies adapt and progress more rapidly than others?

11. What is the difference between social invention and social revolution?

Philosophy

1. How do the creative person's values and philosophies relate to his or her personal style of creating?
2. How do logic and emotions influence creative productivity?
3. How do creative persons judge their works?
4. Why may there be a lag between society's decision that creative work has value and the creator's opinion that his or her work is outstanding?
5. Do creative persons prefer a philosophical emphasis upon ideas rather than "things"? Why?
6. What is a creative man, woman, or child?

Suggested Activities

Gifted students and their teachers will discover a greater wealth of understanding about creative persons if they themselves study together ways of developing their own innovative activities related to the mainstream of the unit of study. The bases for planning further activities may be found in this author's parallel *Teaching Gifted Children Social Sciences in Grades Four through Six.* To ensure that the choice of activities is left to the individual teacher and classroom group, only a few procedures and suggestions are given as follows:

1. Procedures
   a. Frequently discuss different kinds of thinking with the class. Have the children and the teacher recognize the need for varying procedures when some kinds of productive thinking are not being used.
   b. Plan regular periods for applying definite practice in productive thinking activities.
   c. Create a growing climate of openness for studying and using creative processes described by creative persons.
   d. Form the habit of examining ideas for logic, imaginativeness, and constructive criticism.
   e. Before starting an investigation or research, have the students take inventory of the facts already known. Build on the known and compare lists of before and after.
2. Suggestions
   a. Have the students write divergent thinking questions for discussions of state textbooks and other references.
   b. Produce valid materials and activities that have not appeared in texts, reference books, or audiovisual mate-

rials about creative persons as if the students were the person(s) or lived in the times of the person(s). Use these materials for teaching others.

c. Permit student committees to study the films on creative people and to plan to teach others through selecting films and activities for other students.
d. Have the students create scenery and plays; write news items, poems, music, and stories; devise simulation and "Twenty Questions" games, crossword puzzles, mysteries, treasure hunts, and the like about creative persons.
e. Role-play or enact spontaneous drama following film showings or study from other sources.
f. Live for a day or week as if each person in class assumed the character he or she has studied intensively.
g. Portray creative persons from different eras and write about or dramatize what occurred when they met.
h. Write a newspaper article on the creative person with an editorial opinion on his or her production.
i. Have the students write their biographies, using any combination of characteristics listed in the first column of the chart in Figure 2-1, and of any person. Have them put it all together and then evaluate the results of their lives.
j. Have the students put themselves in the time in history of a creative person and design a cartoon with a caption or punch line of either the person or his or her production.
k. Have students make a list of commonalities and/or differences that they like and build them into their own philosophy. Put the philosophy down in words.
l. Form a "Tell the Truth Panel" to present false as well as true statements for group judgment. Determine who is telling the truth.
m. Have the students form their own research and then develop their own criteria for judging creative people.
n. Develop a statistical chart on a set group of persons, showing age, sex, location in the world, level of education, disabilities, and so forth. Make deductions.
o. After serious research, plan a talk show type of discussion between three persons, representing different categories, on an issue that affects all of them. Have audience input.
p. Develop a court trial against the product of a creative person (For example, atomic bomb, vaccinations, and so forth).

q. Collect evidence of expansions of original products in the present.

3. Expansion: A World of Change

Rapid changes are taking place in this scientific age. Many problems arise from the new scientific knowledge. Perhaps we should think of some of these questions:

a. What will automation mean to people trying to find jobs?
b. How can different countries learn to live in peace in this time of the atom?
c. How do new means of transportation and communication concern our lives?
d. What might happen if we keep improving our scientific knowledge?
e. What might happen if we try to improve health and education around the world?

These are concerns all people of ideas have for their world.

CHAPTER 3

Pilot Study

A pilot study on the topic "Men and Women of Ideas" was made in 35 intermediate grade classrooms in southern California to find out what thinking processes would evolve in discussions following the lessons. In the study all of the students involved listened to identical tape recordings of the lessons while following the script of the lessons in mimeographed form.

The tapescripts of some of the discussions are given in the next section. The thought processes involved appear in coded form (in parentheses) after each portion of dialogue. The code itself is explained as follows:

Code	*Explanation*
R	Routine: management, structuring, praise or reproach, agreement or disagreement
Q:R	A question about R
C-M	Cognitive-memory: recitation, quoting, factual statements, or restatements of previous content
Q:C-M	A question about or asking for C-M
CT	Convergent thinking: explanation, generalization, summary conclusion, or logical deduction
Q:CT	A question about or asking for CT
ET	Evaluative thinking: a rating, judgment, opinion, or counter-judgment
Q:ET	A question about or asking for ET
DT	Divergent thinking (creative thinking): elaborations, implications, divergent associations, or spontaneous synthesis of new ideas

Note: Bracketed coding, such as [C-M(CT&ET)], indicates that the actual thought process was the first indicated, even though it is a repetition of a prior idea. In the example just given, the speaker repeated information regarding a prior statement of CT&ET.

Teacher I

Teacher: How do you think that new means of transportation and communication will affect our lives? (Q: DT)

Pat: Well, like our transportation to the moon, there might be chemicals up there that might help people that are crippled to be well again so they can walk. (R & DT)

Marcus: Well, we have boats and planes and everything that help transport people and supplies to other countries. (DT)

Vicki: Well, we save time because if we had horses instead of cars, they don't go as fast as a car would, and it would take a couple of days if you have to get somewhere fast in an emergency or something. (DT & ET)

Sally: I think it would help our country too because, like Vicki said, if they didn't make the cars we wouldn't be able to go visit our friends, or if you needed an emergency or anything like that, it would take a lot more time than if you had a jet or plane or a car; it would be quicker and easier to get to these planes. (ET & DT)

Note: In the discussion just concluded, one divergent question led to complex productive thoughts, perhaps predictive of future innovations. (These recorded discussions took place in 1966, well before the landings on the moon.)

Teacher II

Teacher: What are some of the ways the automobile has changed life in our American communities? (Q: DT)

Child: If we didn't have the automobiles, we couldn't go many places; and there wouldn't be many places because they wouldn't build because of no way to get there. (DT & CT)

Child: Everybody would have to use horses, and horses cost a lot to feed. (DT & ET)

Child: We get where we want to go faster. (DT)

Child: We wouldn't have tractors to put pavement on the ground or even to build houses. (DT)

Teacher: Right. They didn't have roads in those days, so it has changed the appearance of our times. (R, C-M, & CT)

Child: If someone was sick or something, like in some of these little towns that only have one doctor, the doctor could get to them faster. And we have ambulances now, and people would get where they want to save other people's lives. (DT & CT)

Teacher: That's a very good point. (R)

Child: Well, to get a fire engine to a fire, they'd have to use those old time fire engines. They can't get there too fast. (ET)

Child: Something about how cars influence your life. If you're playing in the street, or something, and the cars come by, well, you hardly get to play at all anymore. (R & DT)

Teacher: Yes. So, they've changed our communities in some adverse ways also, haven't they? (CT & Q: R)

Child: If you're going some place that is an hour away today, by horse it would probably take you all day. (DT)

Teacher: I liked especially the ideas about our community services. Certainly, this has helped improve our health, hasn't it? (CT & R)

Note: In the discussion just concluded, the teacher several times used positive reinforcement of divergent ideas.

Teacher III

David: On the question, "How did the automobile change life in America?" Well, like Arthur said, we have the dragster, and we have a lot of different kinds of cars that go a lot faster and get people there a lot faster. [R(Q: DT) & C-M]

Craig: Well, comparing the telephone with the car: If the telephone is good at communicating stuff, what would be the use if you have to walk there? So, I think the car is just as good as the telephone. (DT & ET)

James: When Henry Ford tried to lower the price of cars, he lowered the price of motors, too. (CT)

Wendy: Well, he bought mines and rubber plantations so the materials would cost less, and he paid workers to do their jobs better. (C-M)

David: Henry Ford wanted to have more cars, so he lowered the price of the cars so more people could have them because only rich people could have them. (C-M)

James: I think it is possible to imagine that without any automobiles today companies would go broke because workers would take so long to get there. (DT)

Craig: Well, I think – (ET)

James: Well, I took the question, "If the Wright Brothers had not invented the plane, would we be able to fly today?" Well, I really think we could have because someone else could have invented it. [R(Q: ET) ET]

David: You can fly. If you climb up a tree and jump down, you're flying. (CT)

James: Well, the Wrights thought of it because they saw balloons going up, probably. (CT & ET)

Eric: Well, there were a lot of people before the Wrights who thought of it. They just hadn't gotten the right idea. The question on the last part of the last page, "What might happen if we keep improving scientific knowledge?" If we do, pretty soon we might be living on the bottom of the ocean and all those things. [CM, ET, R(Q: DT) DT]

James: Well, the next thing you know we're going to be living in a different solar system altogether. (DT)

Note: In the discussion just concluded, the children used the text questions as guides to their own discussions. A variety of productive thoughts thus emerged. Implicit in this approach is the question of what would happen if divergent cues were included in many curricular materials.

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Gifted Education Publications Available from the California State Department of Education

The following publications in the gifted education series are available from the State Department of Education, each at a price of 65 cents per copy, plus sales tax:

Curriculum Guide for Teaching Gifted Children Literature in Grades One Through Three, (1977)*

Curriculum Guide for Teaching Gifted Children Science in Grades One Through Three (1977)*

Curriculum Guide for Teaching Gifted Children Science in Grades Four Through Six (1977)*

Curriculum Guide for Teaching Gifted Children Social Sciences in Grades One Through Three (1977)*

Curriculum Guide for Teaching Gifted Children Social Sciences in Grades Four Through Six (1977)*

Special Programs for Gifted Pupils (1962)

Teaching Gifted Children Art in Grades Four Through Six (1973)

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